

To MISS CLARA STRONG  
*Cleveland, O.*

# LA GAÏETÉ

1<sup>ST</sup>

VALE DE CONCERT

BY

WILSON G. SMITH.

OP. 17.



BOSTON

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# GAITY.

1st Valse de Concert.

Wilson G. Smith, Op. 17.

*Allegro con brio.*

Piano.

*marc*

*MS.*

*gea*

*pesante e ritard.*

*Con moto.*

*grazioso*

*gea*

The musical score is written for piano and consists of four systems of music. The first system is marked 'Allegro con brio' and 'Piano.' and features a melody in the right hand with a 'marc' (march) character and a 'MS.' (march song) character. The second system continues the melody and includes a 'pesante e ritard.' (heavy and ritardando) section. The third system is marked 'Con moto.' and 'grazioso' (graceful) and features a more active melody. The fourth system continues the melody and includes a 'gea' (gay) character. The score is written in 3/4 time and B-flat major.

4

*pizz.*

*Con brio e agitato.*

*f*

*marc. e ritard.*



The musical score is written for piano in B-flat major (two flats) and consists of five systems of staves. The notation includes various musical symbols and performance instructions:

- System 1:** The right hand features a melodic line with a slur and a triplet of eighth notes. The left hand has a bass line with a slur and a triplet of eighth notes. Dynamics include *mf* and *pp*. There are four asterisks (\*) marking specific measures.
- System 2:** The right hand continues the melodic line with a slur. The left hand has a bass line with a slur and a triplet of eighth notes. Dynamics include *mf* and *pp*. There are four asterisks (\*) marking specific measures.
- System 3:** The right hand features a melodic line with a slur and a triplet of eighth notes. The left hand has a bass line with a slur and a triplet of eighth notes. Dynamics include *mf* and *pp*. There are four asterisks (\*) marking specific measures.
- System 4:** The right hand features a melodic line with a slur and a triplet of eighth notes. The left hand has a bass line with a slur and a triplet of eighth notes. Dynamics include *mf* and *pp*. There are four asterisks (\*) marking specific measures.
- System 5:** The right hand features a melodic line with a slur and a triplet of eighth notes. The left hand has a bass line with a slur and a triplet of eighth notes. Dynamics include *mf* and *pp*. There are four asterisks (\*) marking specific measures.

Additional markings include *Capriccioso*, *dim.*, and *rall.* (rallentando).

*Tempo I.*

*marc.*

*pesante e ritard.*

*Con moto*

*giocoso*

*goc.*









First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata over the final measure. Bass staff has a harmonic accompaniment. Dynamics include *fz* and *gaa*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamics include *fz*.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamics include *fz* and *gaa*.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamics include *fz*.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamics include *fz*, *gaa*, *M.D.*, *M.S.*, and *sempre stringendo*.

\* Note. This note can be held through the following measures, by use of sustaining pedal.

11

*sea* ..... *M.D.*

*M.D.* *M.S.* *M.S.*

*M.D.* *M.D.* *M.S.* *M.D.* *M.D.*

*ben mare. e cres.*

*ritard.* *ff* *Più moto.* *sempre cres. e accel.*

*sea* ..... *ff* *ff* *M.D.* *Fine.*

*M.S.*

30411

10 \* The Value can end here if the player prefers.

# SURPRISINGLY BEAUTIFUL SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

## Vocal.

- Dimna Chide.** Ab. 3. E to F.  
By August Mignon. 30  
"Oh! dimna chide the mother!  
You may not have her long.  
Her voice about your baby rest,  
So softly crooned the song."  
Margaret Sangster has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.
- My Donald is lang at the Fair.** Ab. 3. d to F.  
By Luscombe Scoville. 40  
"In the morn' he had past, so blithe and strong,  
A driving his docks to the town;  
And he said from the hill, she should hear his song.  
Ere ever the sun went down."  
The companion, (after many years,) of the "bunch of blue ribbons" song. But Donald brought her better than that, the gold for the wedding. A beautiful ballad.
- The Maiden's Secret.** D. 4. d to F.  
By Arthur G. Fisher. 40  
"I told it the mayflowers on the way,  
And they did not keep it true.  
Oh, meadow path! Oh, meadow path,  
That leads to our greenwood shade!"  
Wonderfully melodious, and every way effective and charming.
- Love Fancies.** Words by Owen Meredith.  
Ed. 4. d to g. By August Mignon. 30  
"I do love thee, love, believe  
Twelve times dearer, twelve hours longer;  
One dream deeper, one night stronger,  
One sun sarer; thus much more,  
Than I loved thee, love, before."  
Wonderfully pretty fancies!
- The Difference.** Words by Mary Mapes Dodge. Ab. 3. d to a.  
By F. Korby. 40  
"Oh, little curved I for the stress of the weather,  
So Robin and I could whisper together."  
Thanks to Mary Mapes Dodge for good waltz words. One likes to waltz in good company.
- The Motherdie.** (Words by C. W. Russell.)  
Ed. 3. E to g. By Heterick Neel. 35  
"Stately and pleasant with silvery hair,  
Sitting so quietly in her chair,  
Working or writing, ever serene,  
The mother shall e'er be the household queen."  
It was well thought of, Mr. Russell, to write these beautiful words. It is hoped that very many will sing them, and come out with emphasis on "God bless the Motherdie!"
- Once had a sweet little Doll, dears.** (Two songs written by Chas. Kingsley.) Ab. 3. E to F.  
By E. W. Nield. 30  
"Her cheeks were so pink and white, dear,  
Her hair so charmingly curled."  
A nice song for the little girls, who are not often remembered in this manner.
- Faberman John.** Ed. 3. b to E.  
By J. H. Wood. 30  
"We think of what lovers we not love,  
And dream of what life would be,  
If only Faberman John loved her,  
And Fisherman Jack loved me."  
Well put, and a very taking ballad.

- Remember me, Love, in your prayers.** Song and Chorus. D. 3. d to E.  
By Edwin Christia. 30  
"Far from my home,  
Far from my love;  
Here among strangers and cares—  
The best way, in such circumstances, is to sing off the cares, and remember that—"  
"—my darling is true,  
And remembers me still in her pray'rs."  
Only a Dream. Ed. 3. E to F.  
By Herndon Morse. 30  
"Tis gone, like a tale that is told, Love,  
Like a dream it hath fled; although  
'Twas only a year ago, Love;  
'Twas only a year ago!"  
A song of true hearts that should please more than a fleeting year.
- When all the world is young, Lad.** Words by Chas. Kingsley. A. 3. E to E.  
By W. Nield. 30  
"Then hey for boot and horse, lad,  
And round the world away,  
Young blood must have its course, lad,  
And every dog his day."  
Charles Kingsley was always young, and this is one of his vigorous songs, with just the music for it.

## Instrumental.

- Dreaming of the Past.** (Traume der Vergangenheit) F. 4. By H. Riegleman. 30  
The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of springs and arpeggios; which, however deftly ornament the music, and make an entertaining piece.
- Inognito Marzetta.** F. 3. By Otto Gunnar. 35  
Very graceful, and though "inognito," we cannot be long in company with it without perceiving its beauty.
- Charming.** Gavotte. Ed. 3.  
Le Thiers, arr. by Mally. 35  
The title, outside, is Charming Gavotte, and inside it is "Gavotte Charming." Take your choice. Both are perfectly descriptive of the character of the piece.
- Suburban Waltzes.** 3. By Harry Harper. 50  
Four good waltzes, with the usual introduction and Coda. No one can foretell the future of a new set of waltzes; but the prospects of this set are bright.
- Podpourri, from the Queen's Lace Handkerchief.** by Strauss. 3. Arr. by Le Baron. 75  
This cannot be anything else than good music, and there is considerable variety, as there are 30 different airs from the opera.
- Dream Faces.** Waltz. Ab. 3.  
By W. H. Hutchinson. 35  
The melody of "Dream Faces" has become a favorite, and in waltz form is very agreeable.
- Don't stand still March.** Ed. 3.  
By Carl Goertner. 30  
In a well-played march there is a power which says,—"don't stand still," and as a rule, there are no quiet feet on the street when the band passes. Good name for a fine march.
- Lillie Waltzes.** 3. By Clarence Sternberger. 75  
The proof of a dance is in the dancing thereof, and the proof, in this case, will be quite agreeable, and the set will be pronounced all right and inspiring.
- Country Club Galop.** Ed. 3. By M. D. S. 35  
Nothing contrived about this sprightly galop, which will do for ruralty, suburbanity, and city life, and be good everywhere.
- Angel's Evening Hymn.** (Hymns du Soir.)  
Morceau de Salon. Ed. 4.  
By Carl Brucke. 50  
An instrumental "song of the angels," of much beauty, with a simple, rich melody and graceful ornamentation.
- March Militaire.** C. 3. By Ant. Mazzarone. 30  
A march that will be a favorite with players that are moderately advanced. The drum-beats, the arpeggios and the running passages are well contrived, and keep up interest to the end.
- Sly young Miss Polka.** F. 3. By Carl Brucke. 30  
If young misses will be as pretty sly as this, let them, by all means! An unusually pretty polka. Will please,—immense—sly.
- Secret Love.** Illustrated Title. 4 Hands.  
G. 4. Resch. arr. by Dressler. 40  
Quite elegant and complete in its beautiful form, and excellent for duet practice.
- Banjo imitations.** D. 2. By J. W. Turner. 30  
A simple trick of imitation piece; quite pleasing to young players.
- Robin Adair.** Variations. C. 3.  
By J. W. Turner. 40  
Neat and musical variations, reminding one of the very enjoyable ones once so prevalent.
- Vesper Hymn.** (Var.) F. 3.  
By J. W. Turner. 40  
An old favorite, simply varied.
- Alice.** (Var.) Ed. 3. By J. W. Turner. 40  
Beautiful and favorite song melody—definitely varied.
- Meditation.** Valse Melodie. (Spring Flowers.)  
Ab. 3. By Frederick T. Eastin. 35  
The difference between a Waltz and a Valse Melodie seems to be, that one is danced to, and the other may be a quiet, meditative, almost nocturne-like affair, retaining the waltz form. So keep your feet still, and enjoy the tasteful and impressive changes of this melody!
- HOURS OF PLEASURE.—Instruction and Recreation for Juvenile Players.** 12 Nos.  
By Le Baron, each, 25  
Mr. Le Baron has a special talent in the nice arranging of popular music, and a set on which he has exercised his judgment and taste cannot fail to be a valuable one for teachers and scholars.
- No. 1. Beggar Student. (Millocker.) C. 2.  
" 2. Gavotte Stephanie (Czibulka.) G. 2.  
" 3. Prince Methusalem Galop. (Strauss.) C. 2.

**ABBREVIATIONS.**—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Eb, etc. A large Roman letter marks the lowest and the highest note if on the staff, as all E notes below or above the staff. Thus "C. 5. c to E." means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

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